



ST AIDAN'S CE PRIMARY SCHOOL, BILLINGE

"Let your light shine" - Matthew 5:16

SPIRITUALITY IN THE YEAR 4 WRITING CURRICULUM

A curriculum map of authentic opportunities through The Write Stuff



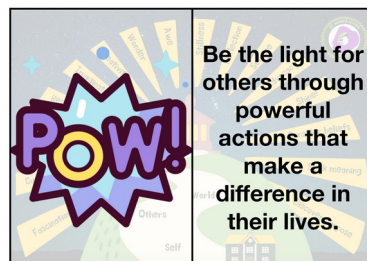
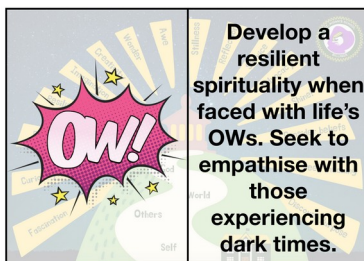
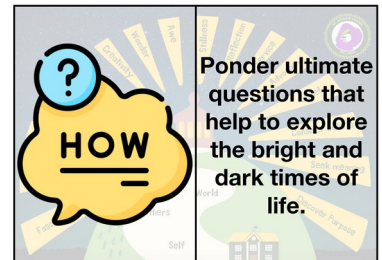
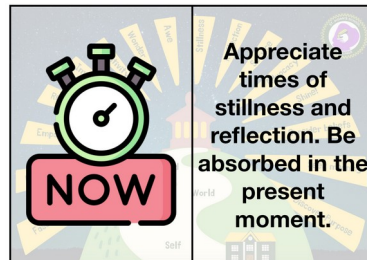
Scope. This document maps St Aidan's current Year 4 Writing Curriculum using the six units identified on the school English overview and matched to the supplied Write Stuff planning. Detailed mapping includes only plot points, Sentence Stacking days or jigsaw components where a meaningful spiritual opportunity grows naturally from the writing.

Hope • Love • Friendship • Forgiveness • Truth • Perseverance

OUR SPIRITUALITY LANGUAGE

Six shared lenses used across the Beacon Curriculum

A common language. The lenses help staff and pupils notice and articulate genuine spiritual opportunities. They are not a checklist and they are not an assessment of a child's spirituality.



SPIRITUALITY WITHIN YEAR 4 WRITING

Deepening perspective, responsible voice, moral imagination and purposeful communication

Intent. At St Aidan's, spirituality is woven naturally through Writing. In Year 4, pupils increasingly hold a viewpoint over a sustained piece, consider motives and consequences, question assumptions, recognise tension between different perspectives and use words to inform or persuade responsibly. The Write Stuff gives rich contexts for WOW, NOW, HOW, OW, POW and VOW moments, but links are made only when the content genuinely invites wonder, reflection, difficulty, big questions, values or action.

How spirituality connects to Year 4 Writing learning

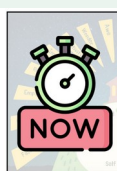
The Beacon Writing curriculum uses The Write Stuff to develop increasingly independent, purposeful writers through Experience Days, Sentence Stacking, narrative maps, non-fiction shapes, rich vocabulary, oral rehearsal and independent writing. In Year 4, spirituality arises through the human content of a plot point or writing purpose: pupils sustain viewpoints, consider motives and consequences, weigh evidence, shape atmosphere and use language to influence a reader responsibly.



WOW

Wonder: Find hope and wonder in the joys of life. Seek moments to delight in light-filled times.

Writing connection: imaginative possibilities, vivid settings, surprising moments, beauty in language and delight in what words can create.



NOW

Reflection: Appreciate times of stillness and reflection. Be absorbed in the present moment.

Writing connection: noticing small details, slowing down to imagine a moment, listening closely to language and reflecting before choosing words.



HOW

Big questions: Ponder ultimate questions that help us explore the bright and dark times of life.

Writing connection: wondering why characters act as they do, exploring identity, truth, belonging, fairness, loss, hope and the meaning behind events.



OW

Challenge & empathy: Develop a resilient spirituality when faced with life's OWs. Seek to empathise with those experiencing dark times.

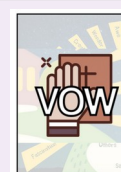
Writing connection: entering another viewpoint, naming difficult feelings, exploring fear or uncertainty and persevering when writing is challenging.



POW

Making a difference: Be the light for others through powerful actions that make a difference in their lives.

Writing connection: characters helping others, writing that informs or persuades responsibly, and using words to encourage, explain or advocate.



VOW

Values & commitment: Commit to being a person that brings light to others.

Writing connection: choices, promises, friendship, care, truthfulness, courage and the values pupils choose to communicate through their writing.

HOW THE YEAR 4 WRITING MAP WORKS

Keeping spiritual development authentic and The Write Stuff-led

Golden rule. The writing learning comes first. A spirituality link is mapped only where the content, viewpoint, human experience or purpose naturally opens a reflective space. Grammar and punctuation objectives are referenced because they may be evidenced there, not because the technical feature itself is spiritual.

Four principles for staff

- Writing remains writing-led. Spiritual reflection grows from the story, viewpoint, experience, image, idea or purpose that pupils are writing about; it is not attached artificially to a grammatical device.
- Not every plot point or lesson needs a spirituality label. Some moments are primarily about practising a writing technique, and leaving them unmapped protects the integrity of both Writing and spiritual development.
- Assessment objectives are reference points, not spiritual targets. The Stage 4 links show where writing evidence may naturally arise; they do not turn spiritual response into something to be graded or scored.
- Reflective questions are invitational and age-appropriate. Pupils may respond through talk, drawing, drama, shared writing or independent writing, and children of all faiths and worldviews can contribute authentically.

A particularly strong Year 4 Writing thread: perspective, responsibility and purposeful influence

From perspective to responsible influence. In Year 4, children increasingly ask not only what a character feels, but why people act as they do, whose viewpoint is missing, what evidence can be trusted and how language may affect an audience. Natural evidence may be spoken, dramatised, debated, drawn or written; spirituality is never graded.

YEAR 4 WRITING CURRICULUM - CURRENT ST AIDAN'S UNITS
The school overview is the authoritative order; these units are mapped first

The six current units below come directly from St Aidan's English overview and are matched to the supplied Write Stuff planning. The detailed maps use the original Write Stuff plot-point numbers or teaching-day references so staff can place this document beside the unit plan and find the opportunity immediately.

Order	Current unit	Writing genre / form
1	Bike Boy	Fiction - Picture Book Narrative
2	The Iron Man	Fiction - Novel Narrative
3	Float	Fiction - Picture Book Narrative
4	Holiday Brochure	Non-Fiction - Persuasive Brochure
5	Inviting an Author	Non-Fiction - Persuasive Letter
6	Zoo	Fiction - Picture Book Narrative

How the numbering works

Narrative units use the exact Plot Point numbers and wording from the Write Stuff narrative map. Non-fiction units do not use numbered plot points in the same way, so the map keeps the original DAY number and lesson title from the teaching sequence. No replacement numbering is invented.

STAGE 4 WRITING ASSESSMENT REFERENCES

Exact wording from the St Aidan's Stage 4 WTE, EXP and GD grids

Assessment links are included only to help teachers see where evidence may naturally arise. They are not spiritual outcomes. Transcription remains important in every unit, but spelling and handwriting objectives are not repeatedly listed here because they do not create the spiritual opportunity itself.

Code	Standard	Area	Exact Stage 4 wording
WTE-C1	WTE	Composition	To demonstrate an increasing understanding of purpose and audience.
WTE-C2	WTE	Composition	To write narratives with a clear beginning, middle and end with a clear plot.
WTE-C3	WTE	Composition	To use a consistent and appropriate structure in non-fiction texts (including genre-specific layout devices).
WTE-C4	WTE	Composition	To proofread and amend their own and others' writing with growing confidence.
WTE-C5	WTE	Composition	To create more detailed settings, characters and plot in narratives.
WTE-C6	WTE	Composition	To organise their writing into paragraphs around a theme.
EXP-C1	EXP	Composition	To plan and write with an understanding of purpose and audience.
EXP-C2	EXP	Composition	To write a range of narratives and non-fiction pieces using a consistent and appropriate structure (including genre-specific layout devices).
EXP-C3	EXP	Composition	To write narratives with a clear beginning, middle and end with a coherent plot.
EXP-C4	EXP	Composition	To proofread confidently and amend their own and others' writing (e.g., adding in nouns/pronouns to avoid repetition, recognising where verbs and subjects do not agree or lapses in tense).
EXP-C5	EXP	Composition	To create more detailed settings, characters and plot in narratives to engage the reader.
EXP-C6	EXP	Composition	To consistently organise their writing into paragraphs around a theme.
EXP-G1	EXP	Grammar and punctuation	To regularly choose nouns or pronouns appropriately to aid cohesion and avoid repetition (e.g., he, she, they, it).
EXP-G2	EXP	Grammar and punctuation	To expand noun phrases regularly with the addition of modifying adjectives and prepositional phrases (e.g., the strict teacher with curly hair).
EXP-G3	EXP	Grammar and punctuation	To use adverbials and prepositions to show time, place and cause.
EXP-G4	EXP	Grammar and punctuation	To use fronted adverbials (e.g., As quick as a flash, Last weekend), usually demarcated with commas.
GD-C1	GD	Composition	To write for a range of purposes and audiences with ideas that are usually sustained, well-paced and logical.
GD-C2	GD	Composition	To write a range of narratives that are well-structured and well-paced.
GD-C3	GD	Composition	To write a range of non-fiction texts that are well-structured with appropriate layout devices.

YEAR 4 WRITING CURRICULUM - DETAILED SPIRITUALITY MAP
Detailed spirituality mapping for the six units currently taught at St Aidan's

Only the strongest, genuine spiritual opportunities are shown. If a Write Stuff plot point or teaching day is absent, that is deliberate: the learning remains valuable writing teaching, but a spirituality link would be forced.

CURRENT UNIT 1 - BIKE BOY
Picture-book narrative - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 4 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	A beautiful day & a beckoning trike	EXP-C5; EXP-G2; GD-C1	WOW / NOW	The bright opening and irresistible trike invite sensory attention, delight and anticipation before the journey begins.	What makes an ordinary day suddenly feel full of possibility?	Pupil notices precise details and explains how language creates anticipation.
Plot Point 3	A warning for Ben	EXP-C3; GD-C2	HOW / VOW	A warning creates a natural question about freedom, boundaries and why people sometimes try to keep us safe.	When should we listen to a warning, even if we do not like it?	Pupil considers motive and consequence rather than seeing a boundary only as a restriction.
Plot Point 4	Mum explains he has to wait	EXP-C3; EXP-C5	OW / VOW	Waiting and disappointment allow pupils to explore frustration, patience and how relationships can hold difficult feelings.	What helps us respond well when the answer is “not yet”?	Pupil writes emotion with restraint and identifies a constructive response to disappointment.
Plot Point 7	A potential friend	EXP-C5; GD-C1	POW / VOW	A possible friendship opens space to consider welcome, trust and the small choices that help another person feel included.	What can one person do to make a new friendship possible?	Pupil identifies inclusive actions and uses dialogue or description to show connection.
Plot Point 9	An abandoned monkey	EXP-C5; GD-C1	OW / POW	Finding something abandoned prompts empathy and responsibility: noticing vulnerability can lead to caring action.	What makes us decide that something vulnerable deserves our care?	Pupil expresses concern and links noticing need with a possible response.
Plot Point 10	A train to freedom	EXP-C3; GD-C2	WOW / HOW	The ending holds excitement, independence and uncertainty together, inviting reflection on growing up and new possibilities.	Can freedom feel exciting and frightening at the same time?	Pupil sustains a balanced emotional viewpoint and explains why change can hold mixed feelings.

CURRENT UNIT 2 - THE IRON MAN
Novel narrative - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 4 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	A colossal man	EXP-C5; EXP-G2; GD-C2	WOW / HOW	The first sight of the Iron Man creates awe and uncertainty, encouraging pupils to separate what is observed from what is assumed.	Does something strange or powerful have to be dangerous?	Pupil distinguishes description from judgement and builds atmosphere deliberately.
Plot Point 3	Falling from the cliff	EXP-C3; EXP-C5	OW	The sudden fall introduces danger and vulnerability without needing to sensationalise harm.	How can a writer make danger powerful without making suffering exciting?	Pupil selects language that communicates risk and concern sensitively.
Plot Point 5	Seagull saviours	EXP-C3; GD-C1	POW / VOW	Unexpected rescuers provide a clear example of help arriving from an unlikely source and of small actions making a difference.	Can someone small still make a powerful difference?	Pupil explains how helping action changes the direction of the story.
Plot Point 7	A curious boy	EXP-C5; GD-C1	HOW / NOW	Hogarth's curiosity invites thoughtful attention rather than instant fear or rejection of the unknown.	What is the difference between being curious and being reckless?	Pupil explains a thoughtful response to uncertainty and sustains Hogarth's viewpoint.
Plot Point 8	Hogarth in the woods	EXP-C5; GD-C2	NOW / OW	The woodland encounter creates suspense and solitude, allowing pupils to explore courage as careful action in uncertainty.	What can courage look like when we are still afraid?	Pupil conveys fear and purposeful action together rather than treating courage as fearlessness.
Plot Point 10	A terrifying encounter	EXP-C3; EXP-C5; GD-C2	OW / HOW	The frightening meeting invites pupils to consider how fear shapes judgement and what we do when we do not yet understand another being.	How can fear change the way we see someone?	Pupil explores more than one possible interpretation and writes tension with empathy.

CURRENT UNIT 3 - FLOAT
Picture-book narrative - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 4 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	Boy makes paper boat	EXP-C5; GD-C1	WOW / NOW	Making the boat celebrates imagination, craft and the satisfaction of creating something from an ordinary object.	Why can making something ourselves feel special?	Pupil notices process and detail and communicates a sense of pride or possibility.
Plot Point 2	Racing into a storm	EXP-C3; GD-C2	OW / HOW	Excitement and risk collide, opening a natural question about choices, impulse and consequence.	How do we know when excitement is turning into danger?	Pupil identifies clues, consequences and a believable emotional response.
Plot Point 4	The launch & puddle-jumping	EXP-C5; EXP-G2	WOW / NOW	The joy of puddles, rain and play invites absorption in the present moment and delight in simple experiences.	What small moment can feel enormous when we are fully enjoying it?	Pupil uses vivid sensory detail to communicate joy and immediacy.
Plot Point 6	A sorrowful search	EXP-C3; EXP-C5	OW	Searching for the lost boat gives pupils a safe context for disappointment, loss and persistence.	Why do we sometimes keep searching even when we fear something is gone?	Pupil sustains an emotional viewpoint and shows perseverance through action.
Plot Point 8	Sunken spirits	EXP-C5; GD-C1	OW / HOW	The low point allows children to stay with disappointment rather than rushing immediately to a solution.	What can help when something we cared about has not worked out?	Pupil names mixed feelings and considers supportive or resilient responses.
Plot Point 10	Happily ever after	EXP-C3; GD-C2	WOW / POW	Renewal at the end creates a hopeful contrast with disappointment and shows how care can restore possibility.	Does a hopeful ending erase the difficult part, or help us carry it differently?	Pupil explains change across the narrative and writes a convincing sense of renewal.

CURRENT UNIT 4 - HOLIDAY BROCHURE
Non-fiction persuasive brochure - original Write Stuff teaching-day references

Source reference	Writing focus / moment	Stage 4 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Day 3	Plane trip to Italy	EXP-C1; EXP-C2	WOW / NOW	Travel invites curiosity about unfamiliar places and attentive noticing before the writer tries to persuade anyone else.	What might make arriving somewhere new feel exciting or surprising?	Pupil notices specific features of place and uses them purposefully for an audience.
Day 4	Guided tour of Sicily	EXP-C1; GD-C3	WOW / HOW	Encountering landscape, history and culture encourages wonder while also asking pupils to represent a place respectfully.	How can we celebrate a place without reducing it to a stereotype?	Pupil selects rich details while showing respect for culture and context.
Day 7	Heading & weather	EXP-C2; GD-C3	VOW	Persuasive writing still carries a responsibility to be truthful: weather information should attract without misleading.	Can persuasion still be honest when we want someone to say yes?	Pupil separates enthusiastic language from factual claims and checks accuracy.
Day 8	Italian foods	EXP-C1; EXP-C2	WOW / NOW	Food offers an accessible route into culture, tradition and the pleasure of encountering something beyond the familiar.	What can food tell us about a place and the people who live there?	Pupil uses respectful descriptive language and shows curiosity rather than judgement.
Day 12	Slogan & data	EXP-C1; EXP-C2; GD-C3	HOW / VOW	Combining slogans with data raises an important question about influence: powerful wording should not distort evidence.	What makes persuasion powerful without making it misleading?	Pupil uses evidence accurately and can explain why a claim is fair to the reader.
Day 13	Research Formentera	EXP-C1; EXP-C4; GD-C3	NOW / VOW	Research makes truthfulness practical: careful writers slow down, compare information and revise weak or unsupported claims.	What should a responsible writer do when sources disagree?	Pupil checks information, revises wording and explains a choice about evidence.

CURRENT UNIT 5 - INVITING AN AUTHOR
Non-fiction persuasive letter - original Write Stuff teaching-day references

Source reference	Writing focus / moment	Stage 4 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Day 3	Research chosen author	EXP-C1; EXP-C4; GD-C1	NOW / VOW	Researching a real person encourages accuracy, respect and thoughtful audience awareness before making a request.	Why should we understand someone before asking them for something?	Pupil selects relevant, accurate information and explains how it shapes the letter.
Day 5	We need you	EXP-C1; GD-C1	POW / VOW	The letter gives pupils a purposeful voice: words can invite another person into a shared effort to improve reading.	How can asking for help become an act of leadership rather than simply a demand?	Pupil frames a clear need respectfully and shows shared purpose.
Day 6	Hard hitting statistics	EXP-C1; GD-C1	HOW / VOW	Statistics can influence strongly, so pupils can consider the moral responsibility to use evidence accurately and in context.	Is a true statistic always being used fairly?	Pupil distinguishes accurate evidence from exaggerated or manipulative claims.
Day 7	Negative effects	EXP-C1; EXP-C2	OW / HOW	Exploring consequences creates space to consider whose lives are affected when a problem is left unresolved.	Whose experience should a persuasive writer make visible?	Pupil identifies impact on others and avoids sensationalising difficulty.
Day 9	Partnership	EXP-C1; GD-C1	POW / VOW	The idea of partnership moves persuasion beyond “getting our way” towards working with another person for a shared good.	What is different about persuading someone to join us rather than simply do something for us?	Pupil uses inclusive language and communicates mutual benefit.
Day 10	Big finish	EXP-C1; GD-C1	POW / WOW	A strong conclusion can leave the reader with hope, urgency and a clear invitation to act.	How can our final words encourage action without pressuring unfairly?	Pupil creates a purposeful ending that is hopeful, respectful and audience-aware.

CURRENT UNIT 6 - ZOO
Picture-book narrative - exact Write Stuff plot-point numbering

Source reference	Writing focus / moment	Stage 4 assessment links	Lens(es)	Why this is a genuine spiritual opportunity	Reflective prompt	Natural evidence
Plot Point 1	Day out at the zoo	EXP-C5; GD-C1	WOW / HOW	A zoo can hold delight and discomfort at the same time, making the opening a natural place to notice complexity rather than force a single response.	Can we enjoy seeing animals and still ask difficult questions about captivity?	Pupil recognises more than one valid feeling or viewpoint.
Plot Point 3	Ticket office tension	EXP-C3; EXP-C5	OW	Family tension offers an everyday context for frustration, embarrassment and how conflict changes the atmosphere around us.	How can one person's mood affect everyone else in a group?	Pupil shows emotional consequences through action, dialogue or description.
Plot Point 4	Elephants in captivity	EXP-C5; GD-C1	OW / HOW	The elephants prompt empathy and ethical questioning about freedom, care and human responsibility for other living things.	What responsibilities do people have when animals depend on us?	Pupil sustains a thoughtful viewpoint and uses evidence from the scene.
Plot Point 6	Mum's angst	EXP-C5; GD-C2	OW / NOW	The focus on Mum's distress invites pupils to notice an adult viewpoint rather than seeing events only through the child character.	What might we miss when we only look at a situation from our own side?	Pupil infers another person's perspective and supports it with details.
Plot Point 7	Laughter, lunch & polar bears	EXP-C5; GD-C1	HOW / OW	The contrast between family enjoyment and captive animals encourages pupils to hold competing emotions and meanings in one scene.	Why might the same moment feel comfortable for one character and troubling for another?	Pupil explains contrast and uses it to deepen atmosphere or viewpoint.
Plot Point 8	Fighting boys & mum's meltdown	EXP-C3; GD-C2	OW / VOW	The climax brings conflict, self-control and consequences together, creating a strong opportunity to consider how choices affect relationships.	What could have changed if someone had paused before acting?	Pupil identifies a consequence and suggests a more responsible alternative without oversimplifying the conflict.

YEAR 4 SPIRITUAL PROGRESSION THROUGH WRITING

Growing depth without turning spirituality into an assessment framework

Growing depth	What it can look like in Year 4
Notice & interpret	Pupils move beyond noticing details to explaining how imagery, atmosphere, structure or a character's behaviour shapes meaning and response.
Hold more than one perspective	Pupils can sustain a viewpoint while recognising that another character, reader or real person may understand the same event differently.
Question evidence & assumptions	Pupils increasingly ask what is known, what is inferred, whose voice is missing and whether persuasive or factual claims are fair and trustworthy.
Connect values with consequences	Pupils explain how choices can express courage, care, truth, responsibility or perseverance and can trace the effect of those choices on others.
Use voice responsibly	Pupils recognise that stories, reports, brochures and letters can influence people; they begin to balance impact with honesty, respect and audience responsibility.

This is not a ladder for judging children's spirituality. It describes the kinds of richer encounters that Year 4 writing can make possible when pupils are given time to notice, debate, imagine, question, verify and respond.

WRITING, CHRISTIAN VISION AND “LET YOUR LIGHT SHINE”

Matthew 5:16 - words that notice, question, tell the truth, influence responsibly and make a difference

At St Aidan's, Year 4 writing gives children a stronger sense that words do more than describe: they shape how readers see people, places, problems and possibilities. Through narrative and persuasion, pupils learn to hold a viewpoint, test assumptions, communicate difficulty sensitively and choose language with an awareness of its effect on others.

The Christian vision does not require pupils to arrive at one interpretation. It creates a culture in which every child can contribute thoughtfully and respectfully. Hope, Love, Friendship, Forgiveness, Truth and Perseverance become visible when pupils consider motives, evidence, consequences, relationships and the responsibility that comes with influencing an audience.

The school values can arise naturally through the mapped units: Hope in renewal, freedom and new possibilities; Love and Friendship in welcome, care and partnership; Forgiveness in conflict and changed responses; Truth in research, evidence and honest persuasion; and Perseverance in disappointment, uncertainty and the writing process itself.

SUBJECT LEADERSHIP / SIAMS - WHAT TO LOOK FOR
Evidence of a culture that nurtures spiritual flourishing through Year 4 Writing

- Can pupils explain how a writing moment changed, challenged or complicated their first response?
- Can teachers show that spirituality links grow naturally from the Write Stuff content rather than being attached to every lesson?
- Are original Plot Point numbers and non-fiction teaching-day references easy to match with the source planning?
- Do pupils have opportunities to consider more than one viewpoint and recognise how language can influence a reader?
- Are fear, conflict, captivity, disappointment and other difficult themes handled sensitively and without requiring personal disclosure?
- Do persuasive and non-fiction units protect truth, evidence, accuracy and audience responsibility alongside impact and creativity?
- Can leaders see Stage 4 assessment objectives as useful cross-references while keeping spirituality ungraded?
- Is spiritual response visible through talk, debate, drama, vocabulary choices, drawings, shared writing and independent writing?

SOURCE AND USE NOTE

How this Year 4 map was constructed

- Curriculum order: St Aidan's English Overview (Year 4 Writing Genre row). Six current units are mapped in the order shown on the school overview.
- Detailed unit sequence: the supplied Write Stuff unit plans. Narrative references preserve the original Plot Point numbers and wording; non-fiction references preserve the original DAY number and lesson title.
- Assessment references: St Aidan's Stage 4 WTE, EXP and GD writing assessment grids. The wording in the assessment key is preserved from those grids.
- Selection principle: only genuine spiritual opportunities are mapped. Omission of a lesson or plot point means the writing teaching is valuable but the spirituality connection would be forced.
- The school English overview is treated as authoritative for Year 4 placement. Where a commercial plan carries a different suggested year label, St Aidan's curriculum sequence remains the reference point for this map.